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# THE ESSENTIALS OF EFFECTIVE SPEAKING

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FREDERICK WESLEY ORR



# ESSENTIALS OF EFFECTIVE SPEAKING

A Beginning Course in Speaking

BY

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1921

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## PREFACE

Two aims were sought in writing this book; first, to bring together in a single text, a discussion of those fundamental elements that would form a foundation for the future development of the speaker, in other words, to evolve a genuine beginning course in Speaking; second, to meet a real situation in the high school, namely, to provide a text that the English teacher could use, and a course that would lay a foundation for the contest work now so well established in nearly all high schools, so that less *elocution* and better speaking might result. It was believed that by placing the emphasis on the thought side, by working to stimulate the causes of speech, a better foundation for future progress would be laid, and in the end, a more genuine type of speaking would result.

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# ESSENTIALS OF EFFECTIVE SPEAKING

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## CHAPTER I.

### INTRODUCTION

#### THE PURPOSE OF THE COURSE

Authorities are more or less agreed on what should be accomplished in a beginning course in Speaking. The difference in opinion arises when methods are considered, and when an effort is made to determine where the emphasis should be placed to accomplish a given purpose. According to Professor A. T. Weaver of the University of Wisconsin, such a course "should be aimed at the task of developing the innate capacities of the pupils and adjusting them to their social environment." He also says; "The special function of training in speech is to furnish the pupil with a knowledge of the fundamental processes of speech and to start him on the way to the control of his body as the instrument of his mind in communication with those about him." Most of us can heartily agree with both of these statements if properly interpreted.

The chief fault of most beginning courses in speaking, is that they are concerned almost entirely with the technical processes of speech and thus fail in the most fundamental aim of the course, "the development of the innate capacities of the pupils" and their "adjustment to their social environment." They aim at perfection in speech,—perfect voices, perfect articulation, perfect gestures, forgetting that these are results achieved only after years of training and much practical experience. They also forget that training in these elements alone not only does little toward the development of the innate capacities of the pupils, but may, if improperly taught, totally unfit them for their social environment.

What then, are some of the more specific aims that may be sought in a beginning course in Speaking?

First, an attempt should be made to free the student from self-consciousness. There can be little creative thinking and less effective speaking as long as the student's primary attention is on self. Selfconsciousness cannot be removed by directing attention to self, to the faults of the speech mechanism. That is the surest way to increase it. The student's attention must be directed away from self toward the accomplishment of some purpose with the listener. As

interest in his purpose grows, attention to self wanes, and normal mental and emotional conditions are gradually established.

Second, the student's power to think creatively should be developed. This demands first, mental and physical poise, a condition which cannot obtain until selfconsciousness is removed. To think creatively while standing before people is an entirely different proposition from thinking creatively while alone. There are a thousand and one distractions to contend with. Here we have one of the fundamental problems of the speaker, for creative thinking is the Father of speech.

Third, the student should be given a method for research. It is true that he may learn to use the school library in other courses, but no art, not even writing, requires such a thorough mastery of facts as does the art of speaking. The speaker must not only know of the facts, he must have made them his own. They must be his to use when and where he pleases.

Fourth, the student must be taught the fundamental principles of oral thought development. He must be taught to analyze the problem presented by every subject and audience; to realize the necessity of securing and sustaining the interest of the listener. He must be taught the difference between the written and the oral style; the necessity for the use of arguments that will appeal to the listener.

Fifth, more adequate vocal and physical reactions must be secured through the stimulation of the mental and imaginative processes rather than through the practice of purely technical exercises. Years of experience have convinced the author that technical exercises have no place in a beginning course. Too much time is needed to make the proper mental and emotional adjustments; to acquire the ability to *think* before people after those adjustments are made; to learn how to analyze each specific problem presented by each given subject and audience and to become proficient in the organization of facts so as to meet that problem effectively. Here is a field sufficiently broad for a beginning course. To introduce technical exercises before these steps have been mastered will produce artificiality and will retard the student's progress. Only a smattering of technique could be given and this would be worse than nothing.

#### THE NATURE OF SPEECH

At its best, Speech is a very complex process. It involves perfect mental and physical coördinations. While these coördinations may be and usually are present when the student is speaking to a friend in a natural environment, they may be wholly destroyed when he is placed on a platform and faces a group of critical listeners. His unconscious ease is gone, his muscles become rigid, his heart pounds and his breathing is greatly interfered with. Normal conditions for

speech are wholly lacking. Selfconsciousness, fear and even panic have taken possession of him. Thus certain emotional reactions of the speaker may interfere very definitely with these fundamental coördinations, hence the resultant poor speech.

This is due to the fact which is so often overlooked, that the speaker and the instrument through which he speaks are one. The body is the whole, the agents of speech are a part. Anything affecting the whole being is bound to affect its parts. The beginner, standing before the class for the first time, is gripped by fear. He finds mental concentration almost impossible. His diaphragm is weak and his breathing becomes irregular. Tension in his throat makes his voice husky and shaky. Tension in his limbs makes his knees knock together. Altogether, he is very miserable. This situation is too often ignored. Obviously it must be corrected before the niceties of speech are given consideration, for it interferes with a fundamental condition which must obtain before there can be any marked progress.

#### THE POINT OF VIEW

Instead of a course that will train the student in the expert use of the voice and body in speech, we have here a practical course in every day speech; a course that will develop the innate powers of the student and help to adjust him to his social environment. It will even "*start him on his way*" to the control of his body as the instrument of his mind, for it will teach him that physical and mental poise which is essential to right mental and physical coördination for speech. It will cover a limited field of fundamental principles that can be more or less mastered in a two or three hour semester course.

It is believed that the elimination of selfconsciousness, the development of the power to think creatively and with purpose before people, the mastery of the principles underlying effective thought development for oral speech, constitute not only a sufficiently broad field for a beginning course, but in addition emphasize those fundamentals that must be mastered first. Speaking may be likened to playing upon an instrument, in fact that seems to be the common conception of speech. When we think of it as such, it seems perfectly natural that the first step in speech training should be the tuning of the instrument, hence exercises in voice, in gesture, in articulation. But such procedure fails to recognize that the instrument and the player are one; that the adjustment of the player to self, to purpose and to audience is first necessary; that the player must first be taught to create something worthy of expression and to create it in the presence of the listener; that this creation is the sole cause of speech, the fundamental reason for speech; that qualities of voice and gestures are mere results of the desire of the

speaker to reveal his creation effectively to the listener. I do not mean to infer that voice and gesture are not important elements in speech. What I do mean is that they result from more fundamental things, and it is these more fundamental things that must be mastered first. To begin with the externals of speech, instead of attempting to stimulate its cause, merely directs the speaker's attention to his physical awkwardness and his vocal constrictions, both of which may be more or less due to the new environment in which he finds himself. How much better to first adjust him to his new environment, teach him to think creatively and with purpose, then you will have the basis for effective speaking, a natural method for the establishment of those fundamental coördinations of mind and body. These once established, technical exercises in voice and action may follow, and delivery may be still further improved.

Extempore Speaking seems to offer the greatest amount of practical training in the fundamentals of Effective Speaking. That this is true may not be apparent to some because of the different conceptions we may have of the meaning of the term "Extempore." The term originally meant, "on the spur of the moment," "offhand," "without preparation." But recently it has taken on a different meaning and the term "Impromptu" has been used to express the old meaning. Obviously a course that is to give training in the fundamentals of Effective Speaking must require study and preparation. According to Professor Shurter of the University of Texas, "Extempore Speaking does not consist of speaking without preparation, but rather with such thorough preparation that ideas, previously thought out and arranged, rush to the brain in such well-marshalled array as to overcome bondage to any set form of words." The Extempore part, then, is found in the choice of words, phrases and sentences used to express the thought in the mind; in the choice of material such as illustrations, anecdotes or concrete examples, used on the spur of the moment to regain a lagging attention; in the adaptation of material to changing conditions that obtain during the course of a speech.

Extempore Speaking helps to overcome selfconsciousness. If the student is made conscious of an audience, and of a definite problem that he must solve in relation to that audience, he will soon forget self and become absorbed in his problem. It also stimulates creative thinking. If a desire to speak is first aroused, if originality of purpose is stressed, if a central idea that is generative is chosen, the speaker's attention is so centered that creative thinking must follow, provided, of course, that there is sufficient mental poise and brain power to produce that commodity. It aids in establishing the proper mental, emotional and physical coördinations. If the student is encouraged to speak on those subjects that vitally affect him, on



which he has taken a strong emotional stand, both physical and vocal reactions will result. The physical reactions may not be in the form of graceful gestures, but they will be sufficient to affect the tone quality and thus suggest the emotional attitude with force and sincerity.

After selfconsciousness has been removed and students have acquired the power to think creatively before an audience, memorized material may be used to enable the teacher to more effectively criticise the student's ability to establish the proper coördinations for speech. Care must be taken, however, to make sure that all coördinations are the direct result of thinking and feeling and not of volitional manipulations. As the student acquires confidence before audiences, exercises in poise and relaxing exercises may be given so that better physical bearing will result. The aim of the first course should not be to teach expertness in the use of the voice and body for speech purposes, but rather to free the channels of expression, establish the power to think before people, suggest means and sources for the acquisition of material, teach a method for the organization of this material and above all, see that the student has a definite purpose to accomplish and a desire to accomplish it, and having done this, you have started him a long way on the road to effective speaking, you have also developed his innate power, and have done more to adjust him to his social environment than could be done in any other way in the same length of time.

## CHAPTER II.

### THE FIVE ESSENTIALS.

In order to accomplish the aims set forth in the first chapter, the following essentials of effective speaking must be considered.

1. An Emotionalized Purpose.
2. A Careful Analysis Of The Problem Presented By Subject And Audience.
3. A Thorough Knowledge Of The Subject.
4. Effective Development.
5. Responsive And Coördinated Agents Of Speech.

#### AN EMOTIONALIZED PURPOSE

The fault of most extempore speaking, whether it be an argument with a friend or a more formal talk to a group, is its indefiniteness. The prevailing belief seems to be that all that is required is fluency. Students are apt to speak merely because they have been assigned a topic, with little or no purpose save to make a passing grade. We are all more or less familiar with the fluent, wordy, rambling remarks of the average small town lawyer or preacher who invariably bores his audience to tears, and we have come to realize that success lies in the appreciation of the need for definiteness of purpose. There must be first, a definite subject for a definite audience; second, a desire to speak on that subject to the given audience for a specific purpose.

What is to be gained by suiting the subject to the audience, by taking into consideration the general characteristics of the audience to be addressed, and choosing a specific theme to present to such an audience? Two fundamental results are secured. The speaker has limited himself to a specific field and thereby has secured definiteness. But more important still, he has *objectified his purpose*. It is with this latter result we are especially concerned, for by objectifying his purpose, his attention is taken away from self and centered on the development of his theme for a specific listener. As self-consciousness is the bane of the beginner, any method which will enable him to forget self and concentrate on his purpose is a valuable method. Here, then, lies the great value of establishing a definite consciousness of purpose with audience,—it tends to create an objective as well as a subjective state of mind, and by so doing, establishes more effective mental and emotional conditions for speech.

Having become conscious of a specific subject for a definite audience, the speaker must next desire to speak on that subject to that audience for the sake of accomplishing some specific, realized purpose. A speech to be effective must come from the heart. There must be a sincere desire on the part of the speaker to make the audience understand, believe or do something. Unless this desire is present, the speech will be merely perfunctory, listless and uninteresting. There will be no stimulation of physical responses on the part of the speaker and as a result, the body and voice will lose much of their value as expressive agents. On the other hand, the urge of an emotionalized purpose will vitalize the whole being, so that the entire organism will act as a unit in conveying the speaker's purpose.

By an Emotionalized purpose, we mean a purpose prompted and vitalized by feeling, that is, by sympathy, loyalty, love, hatred, courage or patriotism. A student pleading for support for the football team has an emotionalized purpose. His feeling of loyalty is aroused, his face brightens, his bearing reveals his earnestness and his voice is vibrant with emotion. His audience catches his spirit because of its genuineness, and responds generously to his appeal. He is not thinking of self, but of the cause for which he pleads. One of the greatest hindrances to effective speaking has been removed. So the beginner should select that subject which especially appeals to him, one that arouses his greatest enthusiasm. He should try with every means at his command to win his audience to believe or do what he wishes them to believe or do. The result may not be adequate, it will not be artistic, but it will be genuine, and because of its genuineness, its effect on others will be greater than the effect of studied gestures or manipulated voice. The essential value at this stage of the course is, however, the value to the speaker, of so dominating his attention with an absorbing purpose, that he forgets self; and of so vitalizing his purpose that he speaks from the heart. The great principle involved here is that all expression, to be effective, must be the direct result of an inner impulse, and that impulse, to be effective in speech, to overcome the timidity or selfconsciousness of the speaker, must be an emotionalized impulse, so strong and intense that all other feelings in regard to self are subordinated or entirely inhibited. If the speaker advocates a cause that has aroused his deepest sympathies, his impulse to speak will be stimulated by strong feeling and his purpose will be emotionalized. The speeches made in behalf of the starving Armenians had an emotionalized purpose because the speakers' sympathies were deeply stirred. To be sure, not every speech will be dominated by such strong feeling. But for the beginner, those subjects that arouse his sympathies for a cause are best, for they take his mind

off of self, they stimulate definiteness and sincerity and they tend to establish those fundamental coördinations which are so essential to effective speaking.

#### EXERCISES

1. Make a list of ten specific subjects for ten four-minute speeches to be delivered to specific audiences.

EXAMPLE:

Subject: Appleton should have a new high school building.

Audience: City School Board.

2. Make a list of five specific subjects for four-minute speeches to definite audiences, choosing those subjects which will arouse your greatest enthusiasm.

3. Prepare to speak for four minutes on one of the above subjects. Be careful to select that subject in which you have the greatest interest, the one that arouses the deepest feeling within you. In your preparation, stand before an imaginary audience and let your purpose so dominate you that all thoughts of self are forgotten in your desire to serve your audience or your cause. Choose the most vital and compelling reasons why your point of view should be accepted and present them with the sole idea of gaining their acceptance from your audience. Do not try to force your audience but rather try to persuade them. Get definite contact with them through the eye, the language used, and as far as possible, through the whole physical organism. Remember that your problem is to accentuate *your purpose* with a given audience, so that *definiteness*, an *objective attitude of mind*, and proper *mental and physical coördinations* will result.

#### GUIDE FOR CRITICISM

In criticizing first attempts to arouse an Emotionalized Purpose, it should be remembered that emotion cannot be forced. You cannot by volitionally willing to do so, make yourself feel. It is only through the contemplation of things or ideas that arouse feeling, that feeling comes. By thinking of the wrongs done a weak nation, sympathy is aroused. With this in mind, two questions should be asked and answered:

1st. Did the development of your topic bring out facts that had emotional association for you?

2nd. Were you able to concentrate your attention on these facts to the exclusion of other things, so that feeling was aroused?

If you are able to answer yes to the first question but are compelled to answer no to the second, your problem is one of concen-



tration. If your topic was "Armenian Relief" and you brought out the distressing details of the need for relief without the slightest emotional reaction, then, either you are lacking in sympathy, or something interfered with the grasping of the significance of these details. It is your problem to find out just why there was not a sufficient emotional reaction. It may have been due to a preconceived notion that it is weak to show any feeling before people. It may have been that the facts were merely presented from memory without a realization of their significance. It may be that fear for self inhibited the true feeling. Whatever the cause, it must be discovered and an effort made to correct it. The student must start with the understanding that people can never be moved to action until their emotions are stirred. And their emotions will never be stirred unless the speaker himself reveals some feeling. Then he must strive to so concentrate on the facts and details that have emotional associations for him, that true feeling will result and all external hindrances will be completely shut out.

If, after an analysis of your topic, you discover that it does not contain facts or details that have strong emotional associations, discard it for another.

The primary thing sought here is an Emotionalized Purpose. However, when this is attained, there will come with it certain vocal and physical reactions. These may be crude at first, yet great care should be taken to encourage rather than to discourage them. Physical reactions should be encouraged, even though they are awkward at first. They are the natural reactions to feeling and if suppressed, feeling will also be suppressed. On the other hand, if they are encouraged, they seem to stimulate feeling. The only criticisms offered here should be constructive, and for the purpose of relieving strain either physical or vocal so that greater freedom may be given the whole organism.

## CHAPTER III.

### ANALYSIS OF THE PROBLEM

The *subject* and the *audience* present a distinct problem to the speaker. Many speeches are failures, simply because the speaker considers but half of the problem. He spends much time on the analysis of his subject, but he totally ignores his prospective audience. Any analysis which does not include audience as well as subject, is not only incomplete, it is practically worthless, for it ignores the objective purpose of the speech.

It is partly because of this tendency on the part of speakers to be subjective, to fail to consider the objective purpose of speech, that the chapter on Emotionalized Purpose was placed first. Once the student is made conscious of the fact that every speech has a distinct purpose with a specific audience, he will never consider his subject apart from the audience to which it is to be addressed. To give the same speech on "Loyalty" to a group of immigrants that you would give to a group of college students, would be a sure way to court failure. The relation of the given audience to the given subject, presents a definite problem which must be analyzed in the very beginning. If the following questions are answered tentatively the speaker will gain a fair idea of the scope of his task and will be better able to direct his research for adequate material.

1. What are the general characteristics of my audience?
2. How much does my audience know about my subject?
3. Is my audience interested in my subject? If not, how can I connect it with some existing interest of theirs?
4. What shall be my general purpose,—to explain, to convince, to persuade, or a combination of these?
5. What shall be my specific purpose? What point of view shall I adopt? From what particular angle shall I consider my subject?
6. To what extent will my audience accept my point of view? How far will they go with me? At what point will they cease to follow me?
7. How much time have I in which to accomplish my purpose?

In order to make clear the scope and purpose of the above questions, let us analyze the problem involved in the following subject and audience.

Subject: A College Education.

Audience: A Group of High School students.

1. GENERAL CHARACTERISTICS OF AUDIENCE.
  - a. Homogeneous group.
  - b. High school education.
  - c. Young people of both sexes.
  - d. Chiefly interested in having a good time or in preparing for success.
2. KNOWLEDGE OF THE SUBJECT.
  - a. General knowledge of courses offered.
  - b. Little understanding of purposes or values.
3. INTEREST IN SUBJECT.
  - a. About 10% very much interested.
  - b. About 10% mildly interested.
  - c. About 80% indifferent.
  - d. Interest may be secured by linking the subject with their innate desire for a good time, or for success in life.
4. GENERAL PURPOSE.
  - a. To persuade, with exposition and argument used as a means to this end.
5. POINT OF VIEW OR SPECIFIC PURPOSE.
  - a. A College education is of great practical value to the prospective business man or woman.
6. ACCEPTANCE OF POINT OF VIEW.
  - a. Some may accept but a large majority will be skeptical.
  - b. They will admit the cultural value but doubt the practical value.
  - c. It will be the problem of the speaker to effectively reveal the practical values, such as mental poise; the power to think clearly and logically; the ability to make prompt and correct decisions.
7. TIME FOR DEVELOPMENT OF SPEECH
  - a. Four minutes.

From this analysis we learn that our given audience is composed of a homogeneous group of young people of both sexes, whose chief occupation is having a good time and preparing for future success, whose knowledge of the purposes and practical value of a college education is very general and limited. They think of it rather as a field for the display of athletic powers, of oratorical ability, or in a few cases, as a place where one must burn the midnight oil in his search for knowledge. About 10% are interested because they have planned to go to college. Another 10% are mildly interested, but about 80% have little interest in the general

subject. Since the fundamental interests of the average person in this group are a good time and future success, interest in the subject can be secured by pointing out first, the many opportunities for pleasure that college life affords, such as social pleasures, sports, fraternity life, etc.; second, by revealing the relationship between a college education and success in life.

We learn also that the Purpose of the speaker is to persuade students to go to college and that Explanation and Argument are to be used as means to this end. It was decided that for a four-minute speech, the subject should be narrowed down to one particular phase, namely, "The practical value of a college education to the prospective business man or woman". It was believed that few would see the practical value of a college education. Most would feel that a business college offered greater opportunities for success, thus failing to discriminate between fundamental training and specialized training. They would admit the cultural value, but would need considerable enlightenment and many concrete facts before they would be convinced of the practical value. It is therefore at this point of divergence of opinion, that the speaker must put forth his greatest effort in order that he may win his audience to his point of view and make them want to do as he wishes.

#### SUMMARY

It is clear, then, that the subject and the audience present a distinct problem which must be analyzed in the very beginning. This analysis must make clear to the speaker the scope of his task by revealing the general characteristics of the audience; its knowledge of the subject; its interest in the subject; and means of arousing further interest and securing acceptance of the chosen point of view. It should also reveal the general purpose of the speaker with the given audience; his specific point of view; and the main difficulties that must be removed before this point of view will be accepted. With this knowledge of his task before him, he is ready to begin his search for material.

#### EXERCISES

I. Analyze the problem involved in speaking on the following subjects to the given audiences, by answering definitely the seven questions stated above, for each subject and each audience.

#### GENERAL SUBJECT

#### AUDIENCE

- |                                                         |   |                                              |
|---------------------------------------------------------|---|----------------------------------------------|
| 1. Football should not be permitted in the High School. | { | a. School Board<br>b. Students<br>c. Parents |
|---------------------------------------------------------|---|----------------------------------------------|

- |                                                                              |   |                                                           |
|------------------------------------------------------------------------------|---|-----------------------------------------------------------|
| 2. The Girl's Basketball team should be permitted to play out-of-town games. | { | a. The Faculty<br>b. Average Audience<br>c. Girl Students |
| 3. Attend the football game.                                                 | { | a. The Faculty<br>b. Average Audience<br>c. Students      |
| 4. Subscribe for the school paper.                                           | { | a. Student Body<br>b. Advertiser<br>c. Alumni             |
| 5. One reason why the U. S. should lead in disarmament.                      | { | a. Average Audience<br>b. Students                        |
| 6. Why coal costs so much.                                                   | { | a. Laborers<br>b. Students                                |
| 7. Be prompt.                                                                | { | a. Business Men<br>b. Students                            |

II. Prepare a four-minute Extempore speech on one of the above subjects. Make use of your analysis and let it guide you in your preparation.

#### GUIDE FOR CRITICISM OF SPEECHES

As each new Fundamental is discussed and put into practice in assigned exercises, criticism naturally centers on the Fundamental under consideration. It is better to center attention on one thing at a time, especially in the beginning, thus advancing step by step. It is of little value to discourage the student by telling him of all of his faults at once. Nor will he make the greatest progress by trying to correct them all each time he speaks. When studying Analysis, limit criticism very largely to a constructive discussion of the student's attempt along this line. Do not distract his attention by criticizing his articulation or his standing position. The one Fundamental that can be emphasised each time, however, is the Emotionalized Purpose, for without that, other elements will suffer. Then build your criticism step by step, including briefly those Fundamentals already studied, but centering on the one under consideration at the moment.

Apply the following tests to all speeches illustrating effective Analysis.

1. Did the speech show that the speaker had considered the general characteristics of his audience, such as education, class of people, general interests, etc?
2. Did he effectively gauge their knowledge of his subject? Did



he take too much for granted, or did he tire them with details with which they were already familiar?

3. Did the speech show a realization of the need for securing and sustaining interest?

4. Did he adopt and develop a definite point of view?

5. Did the speech reveal an understanding of the likes and dislikes, the prejudices of his audience toward his point of view? Did he say anything that would antagonize them rather than lead them to accept?

6. Did he realize his limitation as to time and narrow his theme accordingly?

## CHAPTER IV.

### A THOROUGH KNOWLEDGE OF THE SUBJECT.

The speaker must be master of his subject. He must have considered it from many different angles, mastered its details, and accumulated a store of facts and illustrations that he can use in developing his central idea. A majority of the failures in Extempore Speaking are due to faulty preparation, or a lack of mastery of the subject to be discussed. Too many classroom speeches are merely the paraphrasing of a single article that the student has read. While this may have a certain value, it destroys all originality both of thought and development, does not stimulate the creative faculty, nor permit the student to speak from convictions arrived at through his own mental processes. A cardinal principle governing preparation for speaking might be stated as follows:

*That preparation is best which stimulates originality, arouses positive convictions, and provides those facts and illustrations which make it possible for the speaker to express his convictions in an effective way.*

In order that the Extempore Speech may be an original expression of the speaker's convictions, the following method for preparation is suggested.

1st. Jot down what you already know or believe about the subject.

2nd. Converse with authorities or those especially interested in it.

3rd. Read as extensively on your subject as your time will permit..

If your speech is to have the stamp of your own personality, and is not to be merely a rehashing of what you have read, it is best to begin by jotting down what you already know and believe about the subject. Your knowledge may be very meager and your beliefs untenable, yet as Professor Winans says, "It may be you will abandon every supposed fact, every opinion, every bit of analysis as a result of further study; still you will not simply 'swallow whole' what you read, but will use discrimination and judgment, since you have brought forth from the recesses of your subconscious mind something for a basis of comparison." This process of self study in relation to your subject will tend to develop an original view point. It will also make you conscious of what you

know and what you do not know about it and will thus help to direct your research later.

Having carefully analyzed your own ideas on the subject you are to discuss, you should next converse with authorities, or with those especially interested in your theme. If you are to discuss the advisability of abolishing football from the high school, talk with the high school Principal, the football coach, the members of the team and members of the school Board. In this way you will hear many arguments from many different points of view. If you carry this discussion far enough, you will get a fair idea of the average attitude of your audience toward your subject, and this should be of great service to you in the final accomplishment of your purpose.

Those first two stages in your preparation are far more important than the next and last. If they are omitted, the speech might just as well be left unsaid, for it is in these two steps that convictions are formed, and freshness, vigor and originality are developed.

Of course ideal preparation requires the reading of everything obtainable on the subject. If lack of time prevents this, then read as many representative articles, from different points of view, as possible. Use your library. Ask your librarian for a bibliography of your subject. The Library of Congress furnishes bibliographies on topics of public interest. If no bibliography is available, make one of your own from Pool's Index to Periodical Literature and The Reader's Guide, both of which are to be found in most libraries. Your librarian will explain how to use these guides. The catalog of Public Documents will give you a list of governmental publications on various social, political and educational subjects.

For special information regarding particular facts, The International Year Book, The World Almanac, The Statesman's Year Book are especially helpful.

Historical facts may be found in Larned's *History for Ready References*, Harper's *Book of Facts*, or Hayden's *Dictionary of Dates*.

Literary facts may be found in Brewer's *Readers' Handbook*, Peet's *Who's the Author*, or Bartlett's *Familiar Quotations*.

Much more material can be covered if the student understands how to read. A combination of extensive and intensive reading will accomplish the best results. By extensive reading we mean the rapid scanning of a wide range of material with a purpose to simply understand; by intensive reading, the sustaining of the attention on each idea for the purpose of obtaining complete conceptions so that those ideas will make a deeper impression. In extensive reading you locate material, while in intensive reading you make that material your own.

Students can learn to read more rapidly and at the same time



more effectively. So much collateral reading is required in almost every course in college that this subject has come to be vitally important. With a little practice, students can learn to read at least one third faster and at the same time retain what they read much longer and reduce the strain on the eye.

It has been found by many classroom tests, that the eye of the average student stops from three to four times in reading a single line. This indicates not merely slow reading but a strain on the eye. The proper action in extensive reading is for the eye to take in one whole line at a sweep. This rhythmic action is less tiring to the eye and much more rapid. It will also have the tendency to eliminate the waste of time and mental energy required in mental pronunciation of words. Full attention will be given to ideas and after this habit of reading has been acquired, what is read will be retained longer.

In intensive reading, the purpose is complete assimilation of the thought. Words are grouped into smaller phrases and longer attention is given each group. This sustained attention intensifies conception. Each idea stands out vividly and the mind also relates it to the other ideas in the sentence and paragraph, and to past experience. In this way the thought is completely assimilated.

Do as much *Extensive* reading then as possible. Make a note of those articles which contain material pertinent to your subject and purpose. Reread such articles *Intensively*.

#### SUMMARY

In summary, then, if your speech is to have the creative stamp of your own personality, you must begin by doing original thinking. This original thinking and the original conclusions drawn must be augmented, corrected and revised by conversations and arguments with others interested in your subject. Finally, you should do both general and special reading. It is only by a thorough mastery of your subject that you can succeed in Extempore Speaking.

## CHAPTER V.

### EFFECTIVE DEVELOPMENT

Up to this point in your preparation you have analyzed your problem, that is, you have carefully considered the vital relation of subject and audience, and have determined just what your purpose shall be in presenting the given theme. You have thought about this theme in relation to your purpose and have drawn some original conclusions. You have talked, possibly, with authorities on this subject and have received new impressions and have gained new ideas. You have argued with your friends and associates about it, and perhaps have been forced to revise or alter some of your former beliefs. You have read both extensively and intensively what others have thought and written about it, and here you have found many and varied points of view.

#### I. ORGANIZATION

You are now ready to take up the task of the organization of your material for the accomplishment of your Specific Purpose. This should be brought about by working out the following steps in the order suggested.

1. Restatement of Purpose, if necessary, in the light of your research.
2. Statement of a Central Thought.
3. Statement of a Common Interest related to subject.
4. Outline development of Central Thought.

#### 1. RESTATEMENT OF PURPOSE

After much argument and reading, you will often find it necessary to restate your purpose in the light of what you have read and heard. If your subject is "America and Disarmament", and you started out with the idea of showing that America should lead in disarmament, you may discover in your study of world political conditions, that such a move would be unwise at the present time. Hence you might restate your Specific Purpose as follows: "*You should believe that America should coöperate with the Allies in a disarmament program.*" Such a statement at once clarifies your task. By saying "You should believe", you are directing your attention to the accomplishment of a specific task with an audience. You are saying, "You, my audience, should, through a contemplation of the facts which I shall give you, arrive at certain definite conclusions.

In this instance you should accept as true the statement that "America should coöperate with the Allies in a disarmament program". In other words, you are objectifying your purpose and establishing consciousness of audience.

In addition to the establishing of a definite consciousness of a distinct problem with an audience, you have also stated your point of view. You have decided exactly what truth or idea you wish to establish in the minds of your audience. You now have a very definite goal in mind, and all future effort can be directed toward its attainment.

## 2. STATEMENT OF CENTRAL THOUGHT.

The first step in the attainment of your purpose is the statement of a Central Thought, a generalization, which when developed, will be sufficient to produce the desired result. Before wording this Central Thought, however, you should review your analysis of your problem; the type of audience you are to speak to; its knowledge of the subject; its attitude toward it, whether prejudiced, indifferent or sympathetic. All of these things will determine to a large extent, the choice and wording of this Central Thought.

In order to make an average audience believe that America should coöperate with the Allies in a disarmament program, the following Central Thought, when developed, might be convincing. Central Thought: "Such coöperation will eventually lighten the tax burden of the American people". It should be noted that this is only one reason why we should follow such a course. There are other reasons, many of them, but this is probably the most convincing one for the average audience. It is seldom necessary to give all the reasons to secure conviction. In fact, it is much more effective to develop in detail the most vital reason for the given audience, than to scatter your attack by merely mentioning many. It has been truly said that one well directed shell will sink a ship, while a charge of bird shot will only scratch the paint.

## 3. STATEMENT OF A COMMON INTEREST

Having stated your Purpose and your Central Thought, you should next consider how best to arouse interest in your chosen theme. This is usually the only introduction necessary for the short extempore speech. There may be subjects and occasions where even this is not required. However, it is essential that interest in your subject should exist in the very beginning. If it is not already present, it should be aroused. Any speech which fails to secure and hold the attention of the audience will not be effective, for no matter how important the thought, if it is not listened to with attention, it will make no impression.

Attention is secured through interest. The problem, then, is to arouse interest. Different audiences are interested in different things. The farmer's interest differs from the merchant's, the merchant's from the laborer's. General audiences are usually composed of many groups with different interests. The problem of the speaker is to find a common interest and link that to his chosen theme. Professor James, the noted psychologist, says, "Any object not interesting in itself may become interesting through being associated with an object in which an interest already exists." It is desirable, then, to discover and state as a part of your outline, a Common Interest which is involved in, or related to, the Central Thought. Suppose you are to speak to the average audience on the subject of International Law. While the average audience would know and care little about international law, they would be intensely interested in how Germany violated international law in her submarine warfare. There you would have a Common Interest which could easily be linked up with the broader subject and thus careful attention would be secured.

#### 4. OUTLINE OF CENTRAL THOUGHT.

The most effective outline for the Extempore Speech is that form which conforms to the principles of Rhetoric, such as Unity, Coherence, and Emphasis, thus relieving the speaker, to a certain extent, from the consideration of such things at the moment of speaking, and permitting him to give his entire attention to the adequate development of two or three main subdivisions of the Central Thought. These subdivisions should be topic sentences for oral paragraphs. They should be so worded that their relation to the central thought is evident, and they should include the facts, illustrations and general material that the speaker believes would be most effective in securing the attention, belief or action of the audience on the stated proposition that the speaker is developing. If each main idea is so worded that it stands as proof of the Central Thought, and if the wording clearly shows the relation of each main idea to the Central Thought, Unity and Coherence in the larger subdivisions of the speech will be secured. Emphasis can be taken care of by placing the most important ideas at the beginning and at the end of the speech, for these are the emphatic positions.

While some may find a more detailed outline better suited to their needs, and while the construction of a detailed outline is a very helpful exercise in the organization of the details of proof, experience has shown that if the speaker attempts to remember too complicated an outline during the oral development of his speech, he is compelled to give too much of his attention to recalling the complex organization that he has previously built up, and is therefore unable



to give enough attention to more fundamental things. However, the speaker must have a store of facts, illustrations and general material to draw on for the development of each main idea expressed in the outline.

EXERCISES.

1. Make brief outlines for five four-minute speeches. Include in each outline a statement of Subject, Purpose, Central Thought, Common Interest and two or three Topic Sentences for oral paragraphs which develop the Central Thoughts as stated.

EXAMPLE:

Subject: Extempore Speaking.

Purpose: You should take a course in Extempore Speaking.

Central Thought: Such a course will be of great practical value to you while in college.

Common Interest: Relation of Effective Speaking to high grades.

Topic Sentence I: It will give you a greater degree of self-possession when before people.

Topic Sentence II: It will give you a method for thought assimilation.

Topic Sentence III: It will teach you to express what you know concisely and effectively.

2. Using the same five subjects stated above in exercise 1, work out new outlines for entirely different audiences. Since your audience was the class in the first exercise, imagine it a group of laborers or the school Board this time.

3. Prepare to speak on the most effective outline, using the topic sentences as stated and developing them into effective oral paragraphs.

## CHAPTER VI.

### EFFECTIVE DEVELOPMENT (Continued)

#### II. THE ORAL PARAGRAPH.

##### 1. STRUCTURE.

While most people find it fairly easy to *write* a unified and effective paragraph, many find it difficult to *speak* one. The same rhetorical principles apply to the construction of the paragraph as to the whole composition. The paragraph must have Unity, Coherence and Emphasis. Nothing must be introduced that does not develop the topic sentence. The relation of each sentence to the topic sentence and to the sentences preceding it and following it, must be perfectly clear. The most important thought must be placed at the end and a summary sentence should bind the whole together.

##### 2. STYLE.

The style should be Oral, not stilted, wordy or bookish. By an oral style we mean that it should be conversational, a style that recognizes a listener, not too colloquial nor yet too formal, but direct, sincere and objective. All slang should be avoided and an effort made to speak pure English. Each sentence should be instantly intelligible, hence long and complicated sentences should be avoided. The listener has no opportunity to go back over what has been said. If he does not understand it when spoken, he loses it forever. Hence the speaker should use those forms which aid the understanding, such forms as Repetition and Comparison, for they are essential aids to clearness. Concise, definite terms and simple sentence structure are always preferable to a complex style.

##### 3. METHODS OF DEVELOPMENT

The method used in the development of the oral paragraph will depend on the general purpose of the speaker and the attitude or relation of the audience to the subject. Obviously, if the speaker is to explain a theory, without any desire to gain its acceptance, he will not use arguments or proof. On the other hand, if he wishes to gain acceptance for some cherished idea, it will be necessary to present concrete facts, illustrations, proof, before he will be able to accomplish his purpose. The kind of facts or proof necessary, will depend on the kind of audience he is addressing, whether educated or uneducated, prejudiced or unprejudiced etc.

Exposition or Argument form the backbone of most speeches which have a serious purpose in view. It is true that Narration or Description are sometimes employed, but usually as a means to an end rather than as an end in themselves. Authorities suggest the following methods of developing Expository and Argumentative paragraphs. *a.* Restatement; *b.* Comparison; *c.* Illustration; *d.* Specific Details; *e.* Negation; *f.* Analogy.

*a.* By Restatement is meant the reassertion of the topic sentence in different terms. This form tends to hold the listener's attention on the original assertion until that assertion is understood or made impressive.

EXAMPLE:

"If you were a caucus tonight, Democratic or Republican, and I were your orator, none of you could get beyond the necessary and timid limitations of party. You not only would not demand, you would not allow me to utter one word of what you really thought, and what I thought. You would demand of me—and my value as a caucus speaker would depend entirely on the adroitness and the vigilance with which I met the demand—that I should not utter one single word which would compromise the vote of next week." (From the oration, "Daniel O'Connell," by Wendell Phillips).

Here each sentence merely reiterates the thought expressed in the first, that "none of you could get beyond the necessary and timid limitations of party."

*b.* In Comparison we make things clear by showing their similarity to something that is familiar to us. Suppose you wish to arouse interest in the game of Volley Ball which is new to your community. You compare it to tennis, a well known and popular game, by stating that like tennis, it is played on a court divided in the middle by a net. The hands are used instead of racquets and the ball is similar to a basket ball, only smaller and lighter. By such a comparison, if carried far enough, a good idea of the game is conveyed.

*c.* Development by Illustration calls for the use of examples. Some specific situation or event is used to bring home more effectively, the speaker's point of view.

EXAMPLE:

"That is politics; so with the press. Seemingly independent, and sometimes really so, the press can afford only to mount the cresting wave, not go beyond it. The editor might as well shoot his reader with a bullet as with a new idea. He must hit the exact line of the opinion of the day. I am not finding fault with him; I am only describing him. Some three years ago I took to one of the freest of the Boston journals a letter, and by

appropriate consideration induced its editor to print it. And as we glanced along its contents, and came to the concluding statement, he said, 'Couldn't you omit that?' I said, 'No; I wrote it for that; it is the gist of the statement.' 'Well,' said he, 'it is true; there is not a boy in the streets that does not know it is true; but I wish you would omit it.' I insisted; and the next morning, fairly and justly, he printed the whole. Side by side he put an article of his own in which he said, 'We copy in the next column an article from Mr. Phillips, and we only regret the absurd and unfounded statement with which he concludes it.' He had kept his promise by printing the article; he saved his reputation by printing the comment." (From the oration, "Daniel O'Connell," by Wendell Phillips).

This illustration or example of his experience with the press, aptly supports his original contention that "the press must hit the exact line of the opinion of the day."

d. Development by Specific Details involves the use of concrete facts in support of a general statement. This is the most common form of proof and is effective because it presents to the listener something definite, concrete and tangible.

#### EXAMPLE:

"Many times the attempt was made to stretch the royal authority far enough to justify military trials; but it never had more than temporary success. Five hundred years ago Edward II. closed up a great rebellion by taking the life of its leader, the Earl of Lancaster, after trying him before a military court. Eight years later that same king, together with his lords and commons in Parliament assembled, acknowledged with shame and sorrow that the execution of Lancaster was a mere murder, because the courts were open and he might have had a legal trial. Queen Elizabeth, for sundry reasons affecting the safety of the State, ordered that certain offenders not of her army should be tried according to the law material. But she heard the storm of popular vengeance rising, and haughty, imperious, self-willed as she was, she yielded the point; for she knew that upon that subject the English people would never consent to be trifled with. Stafford, as Lord-Lieutenant of Ireland, tried the Viscount Stormont before a military commission. When impeached for it, he pleaded in vain that Ireland was in a state of insurrection, that Stormont was a traitor, and the army would be undone if it could not defend itself without appealing to the civil courts. The Parliament was deaf; the king himself could not save him; he was condemned to suffer death as a traitor and murderer. Charles I. issued commissions to divers



officers for the trial of his enemies according to the course of military law. If rebellion was ever an excuse for such an act, he could surely have pleaded it; for there was scarcely a spot in his kingdom, from sea to sea, where the royal authority was not disputed by somebody, yet the Parliament demanded in their Petition of Rights, and the king was obliged to concede, that all his commissioners were illegal." (From "The Right To Trial By Jury" by Jeremiah S. Black).

In this paragraph we have four specific instances cited to prove the topic sentence, "Many times the attempt was made to stretch the royal authority far enough to justify military trials; but it never had more than temporary success," the instances of Edward II., Queen Elizabeth, Viscount Stormont, and Charles I. These well known instances are convincing proof, especially for the student of history, for he knows them to be true.

*e.* Development by Negation proceeds to tell what a thing is not. It sweeps away all false notions in regard to it and thus gives us a better conception of its true character.

EXAMPLE:

"Restatement, it will thus be perceived, is not a progression in thought, but a reassertion. It adduces no proof, offers no reasons, gives no details, but says the same thing in a different phraseology. . . . . ." (From *Effective Speaking*, P. 91, by E. A. Phillips.)

Here the author tells what Restatement is not; he shows what it does not do and in this way we have a better conception of what it really is. Negation is seldom used alone but usually in conjunction with some other method.

*f.* An Analogy is a form of comparison. In it we infer that if two propositions are similar in certain essential particulars, they may also resemble one another in some other particular known to be true of one, but not known to be true of the other.

EXAMPLE:

"I would only say in order to prevent misapprehension, that I think it is precisely in a time of war and civil commotion that we should double the guards upon the Constitution. If the sanitary regulations which defend the health of a city are ever to be relaxed, it ought certainly not to be done when pestilence is abroad. When the Mississippi shrinks within its natural channel, and creeps lazily along the bottom, the inhabitants of the adjoining shore have no need of a dyke to save them from inundation. But when the booming flood comes down from above, and swells into a column which rises high above the

plain on either side, then a crevasse in the levee becomes a most serious thing. So in peaceable and quiet times our rights are in little danger of being overborne; but when the wave of arbitrary power lashes itself into violence and rage, and goes surging up against the barriers which are made to confine it, then we need the whole strength of an unbroken Constitution to save us from destruction." (From "The Right To Trial By Jury" by Jeremiah S. Black).

In this paragraph Judge Black is developing the idea expressed in the first sentence, that "it is precisely in a time of war and civil commotion that we should double the guards upon the Constitution". He draws an analogy between the Mississippi River raging at flood tide, and the arbitrary power of those in control of the government when that government is at war. He says that just as a break in the dykes along the lowlands, when the river is on a rampage, is dangerous for the people who live along the shore, so a break or departure from the Constitution during war times is dangerous for the nation because of the tremendous power given those in control of the nation's destiny. We know the first to be true by experience; he infers the second to be true by analogy.

While each method has been taken up separately and illustrated, it must not be supposed that most paragraphs are developed by one method alone. On the contrary, most paragraphs employ two or more different methods in their construction. They may start with a transitional sentence. Then may follow the topic sentence. This may be restated in different terms for clearness or impressiveness. A general illustration may then be brought in and this may be followed by specific details. In fact this is the ideal development. But as variety is just as essential to paragraph as to sentence structure, no two paragraphs are developed exactly alike. The different methods have been separated primarily for the purposes of study, so that the student may be able not only to distinguish between them, but may have at his command a variety of methods for the effective development of his topic sentence, whatever it may be.

#### EXERCISES

1. Analyze the methods used in the development of the following paragraphs from student's speeches. Find the Topic Sentence. What method or methods are used to develop it? Is the development adequate for the average audience? What other methods, if any, might have been used more effectively?

a. "This brings us face to face with a serious question. Are our judges, as a class, so corrupt as to willfully discriminate against Labor? Our answer is an emphatic 'No, not as a class,' though no one can doubt that there are some corrupt judges. Three have

been removed by the United States Senate, and others by the states. However, the abuse is not so much the product of a corrupt judicial mind, as of our unhappy judicial system. Nearly all of our Federal judges enter upon the bench as great corporation lawyers. Such men as Justice Layton, Pitney, Day, Holmes and Clark. These men have spent the greater part of their lives in defending property rights. In harmony with a psychological law, it is difficult for them to appreciate the interests of the common workingman, especially when those interests conflict with the interests of property owners. Then our judges are bound by precedent. One abusive injunction is used in support of others. Soon it becomes a basic rule, and occasionally a judge exceeds the established precedent. This is the natural process. It is gradual and unnoticed by those not directly affected. Therefore it is continuing, and has reached a stage where it threatens to destroy the rights of Labor and our respect for Court and Law."

b. "It is undoubtedly true that the effectiveness of any law depends upon the swiftness with which it can be applied to a given case. Here lies the power of the injunction. With no complicated methods of procedure to hinder, and with unlimited power to enforce his demands, the judge may issue the injunction, hale an offender into court, fine or sentence him to prison, all in one day. But in this very fact lies the danger. No one realizes so fully the effectiveness of such a method as does capital. Backed by the best legal talent to be had, Capital has been able in scores of cases to induce a judge to use this unlimited power outside of equity jurisdiction. Labor, which under the Constitution is guaranteed a trial by jury, has been forced to submit to one man rule. Take, for example, the case of Debs in the Chicago strike in 1894. On the ground that the A. R. U. was obstructing the U. S. mails, in spite of Judge Wood's restraining order, Debs and the other officers of the Union were arrested for contempt of court. Without a trial by jury, Judge Wood condemned Debs to six months in prison and his associates to three months. President Cleveland's strike commission said: "There is no evidence before the commission that the officers of the A. R. U. at any time participated in or advised intimidation, violence or destruction of property."

c. "Such a plan is thoroughly practicable for there would be no more difficulty in applying and enforcing this law than was met with in the application and enforcement of the railroad rate laws of Wisconsin. Whereas a minimum wage board deals only with one item in the cost of production, namely, wages, the rate commission regulates the entire source of income of the railroads. No one knowing the large number of complex problems that are being handled by the rate commission would say that the minimum wage boards would have as many or as complex problems as are



being successfully solved by these commissions. The opponents of a minimum wage law will find their arguments as groundless as were the arguments advanced against the application and enforcement of the rate laws. Judging from the success the railroad rate commission has had in dealing with equally great, if not greater complexities, we have good assurance of the success of the boards in applying the minimum wage laws."

*d.* "The success of minimum wage laws now in operation gives us further assurance that the plans we advocate can and do work out in actual practice. The calamitous results predicted by the opponents of the minimum wage have not followed. Practical experience shows that the minimum has not become the maximum, unemployment has not been increased, capital has not been driven out of the country, the efficiency of the workers has not decreased. Government experts have investigated the workings of the minimum wage laws now in operation and have compiled their findings in Bulletin 167 of the U. S. Bureau of Labor Statistics for 1915. In this report we find on page 180 in regard to the minimum wage laws in England, a country having complex industrial conditions like those of the U. S., the following summary: 'The minimum did not tend to become the maximum, there has been no general tendency to increase unemployment, there has been no tendency to drive capital out of the country, the efficiency of the workers has been increased.' In Oregon the following results were noted: 'The wages of 53% of the women workers were raised, the efficiency of the workers was not decreased, there was no general tendency to level wages.' "

*e.* "A man may possess information and still not be educated. His mind may be full of facts concerning his trade, business or profession, and yet he may lack true perspective. Learning for culture's sake is not to be despised. The mental discipline so derived is a vehicle of social and personal power. Tremendous value may be obtained from mental training and emotional control which results from contemplation of the classic more than the merely novel. The mental power arising from the study of languages, the development of reason obtained from working out problems in mathematics, and the intelligent, sympathetic appreciation of man, his doings and inventions, as gained in reading the history of civilization, are powers, are riches which the uncultured cannot understand."

*f.* "These causes are augmented by the world wide policy of heavy armament. Although it may be conceded that armament, by making war more fatal and expensive, does tend to prevent strife, it cannot be denied that the possession of arms and continual practice in their use, make it more easy and more natural to resort to their use. A raging man or a raging nation, if possessed of arms will use them. But let us go farther. Because the nations are armed, they are sensitive, and fancy that insults are being

offered, each by the other. England and Germany are continually glaring at each other. Our own jingoes are constantly scenting trouble with Japan. Everywhere there is danger of conflict. Although an armed peace is possible, it is perilous. It is not built upon a rock."

*g.* "The need for international mindedness becomes more evident with every passing age. The world grows ever smaller. The three thousand miles of ocean are no longer a protection. It is but a step to Europe now. The world is at our very doors. The ocean voyage has changed from nine weeks of hardship in the little sailing vessel of the Pilgrims to five days of ease and luxury in the modern floating sea palace. And now the giant air plane has made the journey possible in thirty six hours. The electric cable and the wireless have bound the continents together and made our antipodes our neighbors. The age of provincialism is past. It is now time to think in world terms."

## CHAPTER VII.

### EFFECTIVE DEVELOPMENT (Continued)

#### III. CHOICE OF MATERIAL AND INTEREST

No matter what methods of development are used, unless the material selected, the ideas, arguments and illustrations used are interesting and hold the attention of the audience, the speaker's purpose will not be accomplished. We have already discussed the necessity of securing the attention of the audience in the very beginning. It is just as vital that the attention be held throughout the speech. No matter how logical the development or how strong the arguments are in themselves, if they are not the kind that appeal to the listener, that hold his attention and interest, they might as well be left unsaid.

Again the speaker's attention must be called to the fact that his purpose is objective. He is dealing with an audience and his audience must govern his choice of material. Their knowledge of the subject, their point of view, their likes and dislikes, their prejudices, their experience,—all these things must be taken into account, for they all affect both the kind and degree of interest that already exists in the minds of the audience relative to the given subject.

If, as has been said, interest is fundamental to success, the speaker must put forth a conscious effort to interest his audience. He must study ways and means. He must not be content to tell merely what is of interest to himself alone. The following general methods, based on sound psychological principles, are suggested as means of sustaining the interest of the listener.

1. The use of Variety.
2. Reference to the Familiar.
3. The use of the Specific, the Concrete.
4. The use of the Vital.
5. Originality of thought and expression.
6. The use of Humor.

#### 1. VARIETY.

It is a well known fact that no one can attend continuously to an object that does not change. The surest way to lose attention is through monotony. The same type of sentence structure used over and over, the same method of paragraph development, the repeated use of the same phraseology, all tend to destroy interest. Variety

quickens attention. It keeps the listener on the alert, hence is an important factor in sustaining interest.

## 2. THE FAMILIAR.

Reference to the Familiar also arouses interest. As listeners, we like to compare what is said with our experience. By giving the listener this opportunity, the speaker is keeping the listener's mind actively engaged and aware of the subject under discussion. There is no opportunity for it to wander, nor will it desire to, for it is engaged in a pleasurable occupation. If the speaker is arguing for municipal ownership of the street railways and he reminds the audience of a pleasurable, familiar result of municipal ownership of the water works, a result such as better service and reduced rates, and then infers that the same result might reasonably be expected from municipal ownership of the street railways, he is arguing from a familiar, known result, to an unknown but probable result. He is referring to a familiar experience that the audience recalls with pleasure. He is keeping the mind of the audience active, and at the same time presenting a powerful argument for municipal ownership. The combination of these two things leads to success.

## 3. THE SPECIFIC AND THE CONCRETE.

The Specific is always more interesting than the general, the Concrete, than the abstract. The general and the abstract, if used too frequently, require too much of the listener. He must translate their meaning into concrete terms and this at times may be beyond his power. The general and the abstract both have their value, but in oral discourse they should be followed by the Specific and the Concrete, for it is an established law of Psychology that we attend most easily to sensations which reach us through the eyes, the ears, etc. The Concrete and the Specific present images, pictures, tangible situations requiring little mental effort to understand them. The following paragraph gives specific instances of the general statement, "The truly great are found only among those who have suffered and have served."

### EXAMPLE:

"Misunderstood, reviled, despised, martyred it may be, such men cling to truth, and through the moral shock of their heroic sacrifices, stir decadent civilizations to their depths. Given an unselfish devotion to eternal principle, and Arnold Winkelried, the Swiss patriot, 'makes way for liberty'. An unrivaled sympathy, a fanatical devotion to a just cause, and an inspired John Brown at Harper's Ferry, hurls himself against a system and renders service immeasurable to the despised slave. Sympathy unbounded, love divine,—and Christ, the Savior of man,



suffers crucifixion. Unselfish service has ever been the impelling motive of our greatest souls."

#### 4. THE VITAL.

By introducing the Vital, that is, by emphasising those facts which are essential to the life and welfare of the individual, interest may be sustained. If one gives the impression either by his manner of speech or by what he says, that his talk is of little importance, that it does not touch very deeply the life of the listener, he very soon loses the interest of his audience. On the other hand, not every subject has a vital significance nor do all occasions demand speeches of that character. However, as a factor for the sustaining of interest when discussing problems that have a vital relation to the well-being of the community, it is especially valuable.

#### 5. ORIGINALITY.

Originality is one of the most important factors for the sustaining of interest. It is an expression of personality as revealed in speech. The old idea is given the stamp of the speaker's personality and is expressed in a new and interesting way. A time worn theme receives a new interest because of an original point of view. Trite, shopworn expressions are avoided. The chief interest here, lies in the fact that the speech is a reflection of the speaker, himself; his thought, his manner, his life is behind it. It is not merely a synopsis of something he has read.

#### 6. HUMOR.

Humor, especially the funny story, is the most overworked method of holding interest. When called on to speak, the average victim will begin with a humorous anecdote. It may or it may not be related to his theme. His idea seems to be that the public enjoys humor and if he can get them to laugh in the beginning, they will forgive his stumbling efforts later. It must be admitted, however, that an apt story, well told, is an effective method of overcoming a lagging interest. To be effective, the story should illustrate some point and should not be dragged in solely for the purpose of attention and interest.

#### SUMMARY.

In choosing material for your oral paragraphs, it is necessary that you should keep the audience constantly in mind. You should realize the necessity of sustaining interest in your theme from beginning to end. You should have at your command a variety of methods by which this may be done. You should understand the effectiveness of the use of Variety, of the Familiar, of the Specific, the Concrete, of the Vital. You should be able to tell a humorous story effectively, and above all you should be original. Constant



practice is the only road to success, but with the desire to be interesting established, and with a fair knowledge of ways and means, practice and patience will do the rest.

## EXERCISES.

1. Bring to class five examples of interesting paragraphs clipped from magazines or newspapers. Explain briefly the methods used to sustain interest in each case. Are they effective? What other methods might have been more effective?

2. Analyze and explain the methods used to sustain interest in the following. Are they effective?

a. "There is one automobile to every fourteen persons in the United States and the thirteen other persons are always in the way of the one automobile at street intersections."—New York Evening Mail.

b. "Newspaper item says, 'Telephone communication across the Atlantic Ocean possible in six months.' Only about a month longer than it takes to get a connection on this continent."—New York Evening Mail.

c. "Fountain pens figure among the utensils confiscated in America for containing illicit whisky. No wonder some of these Americans are such spirited writers."—London Opinion.

d. "'How good' is more important than 'How much'. You want the clothes you buy to give satisfaction. You can't have satisfaction without good quality."—Advertisement.

e. "The behavior of crowds is based on the emotions far more than upon reason or common sense. Crowd action is mainly selfish and short-sighted. Its mental processes are led by precedent, by kindergarten demonstration, rather than by logic or argument. The crowd ridiculed Langley and pronounced him insane, as it did Morse and Bell and the Wright Brothers. But when the Wrights actually flew—achieved and demonstrated flying—the crowd accepted it as heartily as it had previously condemned. In the war, aviation was the most popular branch of service."—H. W. Jordan.

f. "Take the house the New Yorker lives in. It is like living in an elevator-shaft. Traveling from the lower subcellar, where the fortune represented in the coal pile is kept, to the top floor bedrooms keeps you in shape for track and Marathon events. The kitchen, where they keep the cockroaches, and the dining-room, where they hold the dinner parties for buncoed fellow citizens, are in the next subcellar up. Climbing an unlighted and sinister stairway brings you to the drawing-rooms, dark and terrible, with ceilings 80 feet high—in January, it is like warming the Cathedral of St. John the Divine."—The New York Globe.

3. Prepare a four minute speech on some topic of interest to you. Follow the method of preparation previously suggested, including the outline with Central Thought and topic sentences for oral paragraphs. Pay particular attention to the sustaining of interest throughout the speech. Use whatever means seem best for the given subject and audience.

#### GUIDE FOR CRITICISM.

While the above speeches are being made, the class should act as a normal audience. The speaker should be reminded that his special problem is to sustain interest. After the speech has been concluded, different members of the class should be asked to state what they remember of the speech. It will be found that the concrete facts, the specific illustrations, the original vital statements or the humorous stories are what the majority remember. These forms of expression make the deepest impressions because they attract and hold the attention of the listener. By this exercise the class can, by inductive methods, test the truth of the preceding statements and discover for itself what holds attention and what merely bores the listener. The speaker will learn from the effect of his speech on the class, and from the class criticisms, just why his speech failed or succeeded in interesting them.

## CHAPTER VIII.

### EFFECTIVE DEVELOPMENT (Continued).

#### IV. ACTION AND MOTIVES.

When the speaker's purpose is to secure action along some line, to arouse an audience to do something, he will find an appeal to those motives which induce action a vital necessity. It is not nearly so difficult to get an audience to believe in a righteous cause, as it is to get them to contribute their hard earned money for its support. In order to accomplish this you must show the benefits that will accrue, either to the individual or to humanity. If the audience is primarily selfish, the lower motive will be effective; if altruistic, the good of humanity may make the stronger appeal. Here again the speaker must study his audience and determine what motives will be most effective in each case.

It is difficult to make a classification that will include all the motives that lead men to action, but the following will include those most often used.

1. Love of home.
2. Love of Country.
3. Love of relatives and friends.
4. Love of Truth, the Right, Justice, etc.
5. Loyalty to institutions, causes, etc.
6. Love of life.
7. The desire for money.
8. The desire for power.
9. The desire for pleasure, ease, etc.
10. The desire for a good reputation.
11. The desire for popularity.
12. The desire for the beautiful in nature, art, etc.

A better understanding of these motives and their use in speech can be gained by a single example of each. Suppose you are asking an audience to vote for a certain man for senator. The first five motives might be appealed to as follows:

1. He will always vote to protect the sanctity of the home.
2. He will ever uphold the Constitution of our country, a document that we all hold dear.
3. He will be ever ready to protect those dear to us.
4. He will champion every righteous cause.
5. He will loyally uphold our sacred institutions.

Suppose you are trying to sell an automobile to a business man. You might argue as follows, bringing in the rest of the motives:

6. It will improve your health by keeping you out-of-doors.
7. You can use it in business and thus increase your income.
8. The ownership of a fine car gives you greater prestige in your community.
9. You will derive a world of pleasure from it.
10. By taking your less fortunate friends out, you will gain a reputation for generosity.
11. It will make you immensely popular with them.
12. The beauty of line and proportion, the splendid workmanship and finish will be a joy to you as long as you own the car.

#### EXERCISES.

1. Bring to class five examples of the use of the motives for action. State what motives are used and to what extent they would be effective with the given audience.

2. What motive or motives are used in the following paragraphs? Is their use effective?

*a.* "Breezes, blowing salt-sweet across the thousand miles of blue Pacific—the changing glories of the sunset in the sea—all the surging vigor of the ocean and every comfort and recreation of your home ashore—these and much else delightful are waiting for you at San Diego, California."—Literary Digest.

*b.* "By the ties of rapid transport, instantaneous communication, and intricate ramifications of trade and finance, we are bound to Europe. Their peace and prosperity affect ours; the war that menaces their existence will threaten us. Self preservation demands that, in self defense, we organize twentieth century society against predatory lawlessness; but a noble motive is the bond of brotherhood. Overwhelmed by this war and knowing that another means suicide, the men of Europe look to a future bleak with despair. . . . America is called to save humanity from irretrievable disaster. We can! Shall we stifle every generous, compassionate impulse and with a world for a neighbor, dying by the road side, pass by on the other side? God forbid."—Thomas O. Harrison.

3. With the purpose of securing Action along some line, prepare a four-minute speech on some vital subject. Use as many of the motives as you deem necessary to accomplish your purpose.

#### V. THOUGHT ASSIMILATION AND ORAL PRACTICE.

##### 1. THE SPEECH OUTLINE.

Having considered the different *elements* that enter into Effective Development, such as Organization, Oral Paragraph, Choice of

Material and Interest, and Action and Motives, let us now consider the task as a *whole*. One of the most effective ways of doing this is by means of the Speech Outline. Such an outline should reveal at a glance two things. First, it should reveal the problem of the speaker, the difficulties of his task with his given audience. Second, it should indicate his method of solving that problem. The first is a matter of analysis; the second, a matter of organization and choice of material. In order that there may be uniformity in the mechanical structure of the outline, the following form is recommended.

### SPEECH OUTLINE

Name..... Date Due.....

#### ANALYSIS.

Subject: .....  
 General Purpose: .....  
 Audience: .....  
     1. General Characteristics: .....  
     2. Knowledge of Subject: .....  
     3. Attitude toward Purpose: .....  
     4. Objections and difficulties to be overcome:  
         *a.*.....  
         *b.*.....  
         *c.*.....

#### OUTLINE.

Specific Purpose: .....  
 Central Thought: .....  
 Common Interest: .....  
 Topic Sentence No. 1. ....  
     Details of Development: .....  
     .....  
 Topic Sentence No. 2. ....  
     Details: .....  
     .....  
 Topic Sentence No. 3. ....  
     Details: .....  
     .....

#### GUIDE FOR CRITICISM OF OUTLINES.

- I. Are you especially interested in the subject as stated?
- II. Is the subject suitable for the given audience?
- III. Can you become enthusiastic in regard to your purpose?



- IV. Have you correctly analyzed the relation of your audience to your subject?
- V. Have you discovered the chief difficulties to be overcome?
- VI. Will your Central Thought, when developed, accomplish your purpose with your audience?
- VII. Does your choice of a Central Thought take into consideration your analysis of your audience?
- VIII. Can your Central Thought as stated, be effectively developed in the time allowed you, or is it too broad?
- IX. Have you discovered a real Common Interest that is related to your subject?
- X. Will your Topic Sentences when developed, overcome the objections and difficulties as stated?
- XI. Are your Topic Sentences worded so that their relation to the Central Thought is perfectly clear? Do they stand as subordinate propositions to it?
- XII. Are your Topic Sentences complete statements?
- XIII. Will the details suggested be effective from the standpoint of Interest?
- XIV. If Action is desired, do the Topic Sentences permit an appeal to the strongest motives?
- XV. Are the most important Topics in the emphatic positions?

Before making outlines, review Chapter V. on Organization and follow the example under Exercise I. Test each outline by the questions stated above. If you can answer them in the affirmative, you may be sure that you have a good outline. The fundamental consideration of course is that the analysis of the audience should be correct and that the outline proper should be developed with due regard for the facts of that analysis. In other words, if your analysis reveals that your audience is hostile to your purpose, your outline must reveal a means of overcoming that hostility. If it shows that your audience is merely unfamiliar with the subject, your outline must reveal the details that will make it clear to them. Those objections or difficulties that are revealed in the analysis, must be taken care of in the outline proper.

## 2. THOUGHT ASSIMILATION.

With such an outline before the speaker, indicating clearly his problem and his method of solving it, his next concern is the assimilation of the facts contained in it. Before he is ready to speak, he must have clearly in mind his purpose with his audience, and the difficulties in the way which he must overcome. He must also have at his tongue's end, his Central Thought and his Topic Sentences for oral paragraphs. And in addition to this he must have a store of facts, details, illustrations, from which he can draw to develop each Topic Sentence. With such demands on his memory, it be-

hooves the speaker to have a definite method for thought assimilation. The following has proved effective.

a. All material, whether original or otherwise, should be placed on cards, one idea, illustration or argument to a card. These cards should be sorted and placed in groups under the Topic sentence which they develop. Of course no material should be retained that does not bear on one of the Topic sentences. However, it is necessary for the speaker to have two or three times as much material as he expects to use. This arrangement of his cards should be made during the process of organization.

b. Take up the group of cards developing Topic Sentence Number I. Look through this material carefully. Shuffle the cards into the order that seems most effective.

c. With these cards in your hand, stand before an imaginary audience and with your purpose definitely in mind, develop Topic Sentence Number I. into an oral paragraph, using the material in your hand in the order you have planned. If you cannot remember this order or the exact contents of the cards, glance at them occasionally as you would at notes, but at the same time do not lose your contact with the imaginary audience. Each fact, argument or illustration must be connected up with your Topic Sentence and with the point preceding or following it, and a good summary sentence should close each paragraph.

d. After the first attempt, sit down and study your material again. Then *think* the paragraph through, striving to improve on your first attempt. After you have done this two or three times, stand again before your imaginary audience and develop the same Topic Sentence again orally. Continue this process of studying your material, thinking the paragraph through, and then speaking it, until method and material are assimilated. Avoid memorizing anything except the Topic Sentences, statistics and quotations. Strive each time you speak to improve the phraseology and the choice of words, and in this way no set forms of expression will become fixed in your mind.

e. Repeat this process for each oral paragraph until material and method have been adapted to the audience and made your own.

f. Finally, with the Purpose and Central Thought in mind, give the speech as a whole. Work for unity of impression. Connect clearly the Topic Sentences with your Central Thought, and by means of a final summary leave the Central Thought uppermost in the minds of your audience. Do not use cards or outline in the final presentation of the speech. If the material has been mastered, this will not be necessary. The

use of notes detracts from the effectiveness of the speech by dividing the speaker's attention. He should be free to give himself entirely to the accomplishment of his purpose with his audience.

### 3. ORAL ENGLISH.

We have already discussed Structure and Style under the Oral Paragraph, but there are other elements that deserve consideration if our Oral English is to be improved. The effective speaker must have first, an adequate Vocabulary; second, a working knowledge of the rules of Grammar.

A large vocabulary is necessary to the extempore speaker. It is essential that he should have a large number of words to choose from. A limited vocabulary is just as much of a handicap to the speaker as a limited range of notes is to the singer. In order that he may effectively express his ideas, the speaker must have at his command not merely one word for each idea, but a large number of synonyms from which he can choose that term which best suits his purpose. So the speaker must continually seek to increase his vocabulary. He should look up all words that are unfamiliar and make them his own. He should acquire a stock of synonyms for terms that he uses frequently. In this way his vocabulary will grow and become a more effective instrument of speech.

Correct Grammatical structure is as much a requisite of effective speech as it is of effective writing. Yet the average student cannot make a three minute speech without committing several grammatical errors, though his written work may be practically faultless. This fact reveals the need of attention to this particular phase of the subject. Too little time has been spent in the past on the development of correct spoken or oral English. Some of the common errors are as follows:

- a. Lack of agreement of verb with its subject. Ex. They was (were) much affected by the speech.
- b. Incorrect verb form for past tense. Ex. I come (came) home an hour later than usual.
- c. Incorrect sequence of tenses. Ex. I intended to have gone (to go).
- d. Incorrect use of Pronouns. Ex. It was her (she). I don't know who (whom) you saw.
- e. Using adjectives for adverbs. Ex. He went slow (slowly).
- f. Joining all sentences together with "and".

It should be the aim of the speaker to guard his English during his oral practice and thus establish correct habits of speech, so that when he comes before his audience, his mind may be concentrated on the accomplishment of his purpose.

## CHAPTER IX.

### RESPONSIVE AND COÖRDINATED AGENTS OF SPEECH.

The cause of all speech is in the mind. In the mind rests the desire to explain, to convince, to move to action, some individual or group of individuals. In the mind rests the facts, the illustrations, the arguments to be used in the accomplishment of these ends. In the mind rests the knowledge of the most effective methods of thought development. It is with these fundamental causes of speech that we have been concerned thus far. Our whole text up to this point has been concerned with stimulating and building up an adequate cause for speech. We have said little or nothing so far in regard to the agents of speech, but every step we have taken has prepared the way for those fundamental coördinations of mind and body that are so essential to the proper functioning of these organs of speech.

Right here we should be reminded that it is not the purpose of this course to produce polished speakers. That is a result achieved only after years of study. Our aim is rather to give the student a "knowledge of the fundamental processes of speech and to *start him on his way* to the control of his body as the instrument of his mind in communication with those about him."

What are some of these "fundamental processes?" We have just stated that all natural speech has a mental cause. There is always an idea in the mind and a desire to express it in voluntary speech. If your friend tells you that you are lazy, you reply sharply that you are not. A feeling of resentment wells up within you before you speak. Your look and your voice reveal this resentment. You did not stop to think what tone you should use, what words you should emphasize, or whether you should smile or frown. Yet your responses were adequate and instantly understood by your friend. This was true because what your friend said aroused an emotional attitude within you and created the desire to deny. All this took place before you spoke or while you were speaking. The coördinations between mind and body were established naturally and the speech that resulted was effective in-as-much as it revealed the speaker's mental and emotional attitude. This is a fundamental process and is common to all conversation.

From this we can formulate the following fundamental principle: *All speech, to be effective, must be the result of mental concepts toward which the speaker has taken a definite attitude.* In other words, if speech is to be effective, the speaker must first have an idea. That idea must be present because of the desire to convey



some thought, some attitude of mind to a listener. That idea must be a thoroughly understood concept, the bearing of which is fully realized. If our analysis has been correct, this is what takes place in natural conversation. This is what should take place no matter what the form of speech.

How to secure the same natural results for the public speaker that are obtained in effective conversation, is the problem of delivery. Two methods are advocated representing two widely varying points of view. The one works for natural results through a stimulation of the causes of speech and through the awakening of a conscious purpose with an audience. This method is based on the principle that if the student has a conscious purpose with an audience, and if he realizes the relative value of each idea in the accomplishment of that purpose, natural coördinations of mind, voice and body will result, and speech will be adequate for the end in view.

The other method seeks to establish these coördinations *directly*, by technical exercises, rather than indirectly through psychic problems. It strives directly and volitionally for variety in pitch, for emphasis, for tone quality, for force, for adequate bodily responses. Both methods are necessary before the finished speaker is produced. But as the purpose of a beginning course is merely to develop the "innate capacities of the student and to start him on the way to the control of his body as the instrument of his mind", the first method is far more desirable for it is much more fundamental. It is a method in which causes are stimulated and right coördinations encouraged. Perfect results, of course, will not be obtained, especially for those individuals that have noticeable speech defects. But as they constitute a very small minority, their cases can be dealt with separately. The second method should begin where the first leaves off and work directly on those conditions which cannot be established in the natural way. In this way all the natural, spontaneous elements of speech will be retained and it will not become the artificial, mechanical effort that so often results when training is limited to the externals of speech.

If the fundamental problem of delivery is a stimulation of its *cause*,—the mental concept and the desire to express it,—then we must discover ways and means to stimulate that cause.

#### MENTAL CONCENTRATION.

First, the mental concept, the idea, must be given a deeper meaning. By that we mean that the speaker should grasp the full significance of each idea before he gives it to his audience. This can be accomplished first, by realizing its immediate relationship or significance; second, by relating it to experience. To illustrate the first, suppose the speaker is pleading for funds for our disabled soldiers. He says: "The families of many of these men are in actual want."



If the speaker does not discriminate in his own mind between one of our disabled soldiers' families being in want and any other family in want, he has not grasped the immediate relationship, value or significance of the idea. Of course there are many families in want all over the country. We are accustomed to that. But that our disabled soldiers' families should be in want because these soldiers were crippled defending our rights, ought to arouse a very different reaction within the speaker.

Then the speaker can deepen the meaning of an idea by relating it to his own experience. If the speaker makes the statement: "It pays to be generous," and realizes out of his past experience the truth of the statement before he utters it, the idea will have a deeper significance for him.

The reason the average beginner fails to do these things may be due to two things, either his mind is taken up with other matters, or he has a false conception of delivery. The speaker too often attempts to think ahead and thus fails to give full value to the idea he is expressing. Or he may be merely speaking from memory. Often he considers speaking simply a means of showing off what he can do with his voice.

The only way adequate conceptions of ideas can be had is through mental concentration on each idea before it is expressed. If you will listen to the best speakers, you will find that they invariably pause for an instant before each new idea. It is in this pause that the speaker sees the bearing of the idea, realizes its significance and relates it to experience. Until the beginner is willing to pause, until he is able to concentrate his entire attention during the pause on the next idea, improvement in speech will not result. These pauses must not be mere hesitations, nor must they be prolonged so that the speech seems to be broken up into fragments. They must simply be long enough for the mind to grasp the full significance of the next idea. This method, if properly followed, will do away with the usual hesitation of the beginner who starts to speak before the idea is clear in his mind. It will also tend to correct that too common error of joining all sentences together with "ands".

#### EXERCISES.

1. Give the following paragraphs to an audience, taking time to concentrate on each idea until an adequate conception is formed, before expressing that idea.

a. "Hence I do not think the greatest things have been done for the world by its book-men. Education is not the chips of arithmetic and grammar,—nouns, verbs and the multiplication table; neither is it that last year's almanac of dates, or series of lies agreed upon, which we so often mistake for history. Education is not Greek and Latin and the air-pump. Still, I rate

at its full value the training we get in these walls. Though what we actually carry away is little enough, we do get some training of our powers, as the gymnast or the fencer does of his muscles; we go hence also with such general knowledge of what mankind has agreed to consider proved and settled, that we know where to reach for the weapon when we need it." Wendell Phillips.

b. "Ideas are not temporal, they are eternal. They move onward through the ages shaping the destiny of worlds. Towering shafts and sculptured granite mark their course; the cross, the stake, and the gibbet are milestones in their progress. No prophet of Nazareth now treads the shores of Galilee, the world no longer trembles at a Pope's decree, and the clanking of the bondman's chains is heard no more: a grateful world has sanctified the martyrs who, at the stake, delivered it from the bondage of fanaticism; and, in the age to come, the children of a liberated race will turn their gaze backward toward that gibbet which preaches to the world the brotherhood of man."—Chas. E. Simons.

c. "Industry is the mainspring to civilization. War may batter down the barriers between petty states and weld them into a nation. Religion may proclaim the brotherhood of man, and teach that all men should live together in harmony. Industry brings men face to face, and binds them together with cords of mutual interest. Industry has its roots in human wants. These generate the power that drives the industrial machine. The waving harvest, the buzzing spindle, the flaming furnace are but the servants of man's wants. The thundering train, bearing its costly burden, the stately vessels, plowing the mighty deep, are driven by the magnetic power of human wants."—Lindley G. Long.

2. Prepare a four-minute extempore speech using the outline method suggested in your text. Give it to an audience, accentuating your mental concentration on each idea. Do not allow yourself to begin speaking until the idea is fully understood in its intended relationship.

#### GUIDE FOR CRITICISM

In criticising Exercise 1, insist that the speaker shall recreate each thought. If the words are merely given as words, question the speaker in regard to their meaning, their relationship in this paragraph, in other words, make them mean something definite to him before he is allowed to proceed. Insist on pauses between ideas until adequate concepts are formed. Keep in mind the fact that this is an exercise, the chief purpose of which is to produce individualization of ideas.

In Exercise 2, do not permit the speaker to start a sentence be-

fore he is ready. Do not permit hesitation within the sentence, such as the—a, it—a, and—a, etc. Insist on his taking sufficient time to formulate the idea in his mind before speaking.

#### THE AGENTS OF SPEECH.

There are two phases to the expression of every idea. The first phase is concerned with the mental grasp of the idea, the second, with the expressing or giving of the idea. The first calls for a subjective attitude of mind, the second, for an objective attitude. We have discussed the subjective phase, let us consider the objective, the actual giving of the idea to an audience.

The agents of speech are the voice and the body. They are effective agents only when they react to the mental and emotional attitudes of the speaker. It is this effective coördination of mind, voice and body that is our chief concern in all training for delivery. We have contended that by stimulating a more vivid conception of the idea, the vocal and bodily reactions will be stimulated. If a wrong done you by a friend seems greater today than it did yesterday, your statement of that wrong today will be more intense than it was yesterday. Your breathing will be deeper, your bodily responses will be greater, and your voice will be more resonant and forceful than before. *The deeper the impression, the more vivid the expression*, is a fundamental law. Hence by accentuating *impression* you are improving *expression*, for you are stimulating physical and vocal conditions necessary for the adequate expression of the given idea.

However, this is true only under ideal conditions. Any muscular constrictions, whether due to fear or to habit, may prevent the proper physical and vocal coördinations. Hence exercises in breathing, in poise, and relaxing exercises are especially helpful to give the speaker that ease that is so necessary to effective speech. The purpose should be to free the channels of expression, so that what is in the mind may be effectively revealed through the voice and body.

#### PLATFORM APPEARANCE.

The student should remember that he belongs to the audience the moment he steps on the platform, and that every attitude or gesture means something. It shows that he is interested or indifferent, controlled or nervous, lazy or wide awake. He will find that good physical poise is a great aid to mental poise and clear thinking.

All gestures should be the result of an impulse from within, a desire to clarify or emphasize some thought. Since gesture is our most instinctive language, it should not be suppressed. The student should trust his impulses to gesture. By letting the arms hang freely at the sides, they will then be ready to respond to thought and feeling. Encourage such responses and you encourage feeling.

Before long the body will react more readily and vocal as well as bodily responses will be benefitted.

#### EXERCISES.

1. With one hand on the chest and the other at the small of the back, expand the chest pushing both hands outward. Breathing should be natural and the chest should be expanded by muscular action rather than by forcing the breath into the lungs. Repeat this exercise ten times.

2. Expand the chest as before, allowing the breath to fill the lungs. Let the breath out gradually, whispering "yes". Repeat ten times.

3. Repeat expansion as in 2. Let breath out with a satisfied sigh, "ah"——. Repeat ten times. Be sure there are no constrictions in the throat. Work for openness, freedom and relaxation of the throat muscles. Then carry this same feeling of freedom into speech.



## CHAPTER X.

### SUGGESTED OUTLINE FOR A BEGINNING COURSE IN SPEAKING.

The following outline is merely suggestive and may be varied to suit the needs and conditions of each school. The Course as outlined, covers one semester of eighteen weeks, with two recitations a week, or thirty-six recitations in all. Classes should be limited to twenty or twenty-five students at most, and divided into two sections so that each student may speak once a week. It is advisable to cover the theory of the text, including the exercises suggested, in from ten to twelve weeks, so that the rest of the time may be devoted entirely to speaking and to the application of the principles previously worked out.

Teachers will find the following texts, though too advanced for high school students, valuable aids in the teaching of the course:

Foundations of Expression, by S. S. Curry, published by The Expression Co., Copley Sq., Boston.

Public Speaking, by Jas. A. Winans, published by The Century Co., Chicago.

Effective Speaking, by E. A. Phillips, published by The Newton Co., Chicago.

#### COURSE OUTLINE.

##### 1st. Week.

Text Assignment: Chapter I.

Purpose: To give students a clear understanding of the purpose of the course and the point of view; to establish a friendly spirit of coöperation in the class and to eliminate all fear as far as possible.

Method: Let student stand at seat and tell class about some pleasant experience of the summer.

##### 2nd. Week.

Text Assignment: Chapter II.

Purpose: To eliminate selfconsciousness by getting students to forget self in the solution of a more interesting problem; to awaken and stimulate fundamental coördinations.

Method: Speeches before the class on subjects of vital interest to the speaker. Utilize any local situations or activities, such as football or basketball games, as opportunities for enthusiastic appeal.



## 3rd. Week.

Text Assignment: Chapter III.

Purpose: To make students conscious of a definite, objective purpose; to teach them to consider an audience in their preparation and to analyze the relation between subject and audience relative to the accomplishment of some purpose.

Method: Problems in analysis; speeches revealing analysis.

## 4th. Week.

Speeches illustrating effective analysis continued. Let the entire class take part in a discussion and criticism of the speaker's analysis of their knowledge, interests, prejudices, etc.

## 5th. Week.

Text Assignment: Chapter IV.

Purpose: To give students an effective method for the development of positive convictions and originality; to give them a knowledge of the sources of material.

Method: Assign local subjects for research, such as "The High School Dance", "Should Football Be Prohibited", "Should Latin Be Required", etc. Insist on the use of the text method and require written or oral reports. Subjects requiring a more extended use of the library may also be given.

## 6th. Week.

Text Assignment: Chapter V.

Purpose: To explain the Central Thought method and to give practice in its use.

Method: The complete speech outline suggested in chapter VIII. may be used here. Uniformity in structure is an aid to the teacher. Blank outline forms can be secured from the author of the text. Exercises in outline making, using the method suggested. Outlines should be criticised, and later corrected by the student.

## 7th. Week.

Text Assignment: Chapter VI.

Purpose: To develop unity and variety in oral paragraph structure.

Method: Analysis of paragraphs from speeches; delivery of speeches from best outlines developed preceding week under Chapter V. Have class discover methods of development used by speakers.

8th. Week.

Text Assignment: Chapter VII.

Purpose: To develop a consciousness of the need of sustaining the interest of the audience; to suggest means whereby this may be done.

Method: Let student discover what it is in the speeches of others that interests him. Have him analyze the methods of some public speaker and report to the class. Let him consciously strive to hold the interest of the class by the use of the methods suggested. Let the class explain what interested them most in each speech.

9th. Week.

Text Assignment: Chapter VIII. Action and Motives.

Purpose: To reveal the need for an appeal to motives when action is sought; to explain the motives that lead to action.

Method: Have students analyze motives used by salesmen; by advertisers in magazines; by speakers. Speeches by students appealing for action of the class for some local cause.

10th. Week.

Text Assignment: Chapter VIII. Thought Assimilation and Oral Practice:

Purpose: To give a method for the assimilation of organization and material as revealed in the speech outline.

Method: Speeches of preceding week continued, students using method of assimilation suggested and comparing results. Watch Oral English.

11th. Week.

Text Assignment: Chapter IX.

Purpose: To improve delivery by developing better concentration on each idea before speaking; by removing vocal and physical constrictions.

Method: Delivery of memorized problems so that instructor may insist on adequate conceptions before speech. Extempore problems applying the same test. Breathing and relaxing exercises to free student from physical constrictions.

12th. Week.

Finish assigned speeches.

Six weeks remain to be devoted to a further application of the method as a whole. By dividing the class into two sections, each student may appear once a week. An outline should be required on

the day he does not speak. This should be criticised and returned to him for correction. The corrected outline should be left on the instructor's desk as the speaker goes on the platform.

It is a good plan to have a blank criticism form and give each speaker a written criticism to take away with him each time he speaks. Require that these should be returned at the end of the semester, and that they should show a marked improvement from week to week. The following criticism form is suggested:

### CRITICISM

Name.....	Date.....
Purpose .....	
Analysis of Problem:.....	
.....	
Knowledge of Subject:.....	
Development:	
<i>a.</i> Organization .....	
<i>b.</i> Oral Paragraph:.....	
<i>c.</i> Interest: .....	
<i>d.</i> Motives: .....	
Coördination of Agents:	
<i>a.</i> Concentration: .....	
<i>b.</i> Expression: .....	
General: .....	

It is essential that the interest of the class be sustained to get the best results. This can be accomplished by varying the program each week, by organizing the class into a deliberative assembly, a civic organization or a debating club. Assign topics for discussion that are up-to-date and interesting. The following is merely suggestive:

#### 13th. Week.

A program of speeches that might be given before a student assembly just before a football or a basketball game, for the purpose of arousing interest and bringing out a crowd.

#### 14th. Week.

A Thanksgiving, Christmas or New Year's program. Speeches of different types, either expository or argumentative, may be used. Five minutes for general criticism at the end of the period in addition to the written criticisms.

#### 15th. Week.

Organize a deliberative assembly. Assign topic for discussion. Appoint chairman and enforce Robert's Rules of Order in carrying on the discussion. Require each student to take part dur-

ing the week. The submitting of outlines might be waived for this week, but the student should use that method in his preparation.

16th. Week.

17th. Week.

Divide class into debating teams, two or three on a team. Half of the teams should be affirmative and half negative. Assign interesting local or state questions. Require outlines on division of subject assigned each debater. Main speeches should be extempore; rebuttal, impromptu. Let audience act as judges for each debate.

18th. Week.

Let the class know at least two weeks before, that the last speech is to count as their oral examination in the course. Urge them to choose the subjects they are especially interested in, and to prepare thoroughly, using the outline method.

The fundamental aims of the course, as stated in the introduction to the text, should be kept constantly in mind. This is only a beginning course and perfection in speech should not be expected. If the teacher can succeed in at least partially overcoming the self-consciousness of the student, so that he can stand before an audience and really think creatively, so that he can express those thoughts with conviction and sincerity without an undue amount of fear and trembling; if he can be taught an effective method of preparation and oral development, that will awaken originality, and establish genuine convictions, so that when he speaks, he speaks because he *knows*, if this has been accomplished, then fundamental things have been done for the student and a foundation has been laid for future development. This should be the aim of a beginning course.



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